

WASHINGTON, D. C., SUNDAY, FEBRUARY 20, *** 1916.

The World of Make-Believe



Margaret Anglin
NATIONAL



GEORGE
FAWCETT
BELASCO

FLORENCE
RITTENHOUSE
Poli's



LILLIAN RUSSELL
Keith's



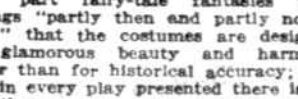
FRANCES
ALDA

CONCERT
NATIONAL
FRIDAY



BELASCO
MONDAY

FRIEDA
HEMPER
WITH N.Y.
SYMPHONY



Dramatic Calendar of the Week.

National—Margaret Anglin in "Beverly's Balance," a light comedy by Paul Kester, dealing satirically with the prevailing social conditions of New York, and upholding old-fashioned ideals of happiness and honor.

Belasco—"Treasure Island," Jules Eckert Goodman's dramatization of Robert Louis Stevenson's celebrated tale of adventures of the high seas and hidden treasure, produced by Charles Hopkins who built the unique Punch and Judy Theater, New York.

Poli's—"In Walked Jimmy," a new comedy by Mrs. Ronie H. Jaffa, having its first performance on any stage at Poli's tomorrow evening, with A. H. Van Buren in the title role.

Keith's—Lillian Russell, surrounded by a special holiday vaudeville bill.

Gayety—Burlesque.

Cosmos—Vaudeville.

Loew's Columbia—Paramount Pictures.

Garden—Pictures.

Strand—Pictures.



WM. COURTENAY
IN PICTURES - GARDEN -



VALLI VALLI
IN PICTURES - STRAND



SMITH & JAMES
COSMOS

Margaret Anglin, Stevenson's "Treasure Island" and Poli Premiere Rivet Attention

By JULIA CHANDLER.

Once upon a time the announcement of the coming of Margaret Anglin was hint sufficient to laundress one's Sunday-go-to-meeting mouchoir, but some seasons ago Miss Anglin decided that she had been long enough wringing tears from the public eye, and made up her mind that she would give the world a chance to smile, so that we have come to feel that we may take any sort of pocket handkerchief in this year of our Lord with every hope of keeping it hidden from public inspection, for Miss Anglin's present vehicle suggests nothing of the dramatic "sob squad," in the front ranks of which she raised inevitably weeping eyes to heaven in the yesterday.

Last April when New York had just about reached the conclusion that the dramatic season was on the wane a new play was brought out at the Lyceum Theater which served to restore Miss Anglin to Broadway and shake off the somnambulistic spell that was at that time hovering over the metropolitan theatergoer, as well as to still further emphasize the determination of the star to enote less and laugh more.

The piece was "Beverly's Balance," the work of Paul Kester originally called "The Lady in the Case" and played for a time by Annie Russell on tour. Following this experience the last act was re-written, the play rechristened "The Desert Island," which title was changed to "The Balance" and finally to "Beverly's Balance" before its New York presentation.

The play, which is a good humored satire on the prevailing social conditions of New York, and an upholding of the old standards of happiness and honor, is a cryptic comedy which Miss Anglin is said to have delightfully brought out with her own keen wit and effective comedy methods. It served her as a vehicle throughout the spring of last season, until she left New York for San Francisco to appear in a series of Greek plays in the open air theater of the University of California, which summer engagement was rewarded with the highest possible artistic success.

At the end of this classic festival Miss Anglin resumed her visualization of the Virginia heroine in the Kester piece this week at the New National Theater representing the eighty-second performance of it in which she has appeared.

A new vehicle has been for some time in rehearsal by Miss Anglin, who had intended to distinguish her current week in Washington with its initial performance, but, at the last moment, there was some doubt of the suitability of several members of the cast for the roles entrusted to their care with the result that other players were substituted, and the premiere postponed until they were up in their parts.

The new play is "The Vein of Gold," a dramatization by Rupert Hughes of Gertrude Atherton's novel, "Perch of the Devil," the premiere of which will be given in Pittsburgh at the close of the Washington engagement of "Beverly's Balance," which marks the last week of the Kester romance.

Beyond this Miss Anglin has again consented to classical plans for the summer, beginning a lengthy celebration of the Shakespearean ter-centenary June 4th, as the head of the Anglin Players backed by the Pageant Drama Association of St. Louis.

While speaking of pageantry, and the Shakespearean celebration which will have its inception in April, it is interesting to note that Miss Anglin was invited by Sir Herbert Tree to become associated with him in his forthcoming production of Henry Eighth, an invitation which is said to have been inspired by the noted Englishman's wish to dispel the American impression of a tendency on the part of British stars to monopolize our stage. The promise of success for "The Vein of Gold" is responsible for Miss Anglin's postponement, however, of an active participation in any of the country-wide plans for the Shakespearean ter-centenary celebration until her present dramatic season shall have closed.

Away back in a dim and distant yesteryear of boyhood Charles Hopkins conceived a stage picture of Robert Louis Stevenson's celebrated tale of the high seas adventure and hidden gold, and kept it tucked away somewhere in his head during a period of years through which he read over a hundred and sixty plays. Some of them were good and some were bad, but good or bad none of them served to dispel the glamour of the Stevenson story, nor less Hopkins' desire to see the famous characters of "Treasure Island" upon the boards. So, when he could stand to put it off no longer, Mr. Hopkins wrote to Lloyd Osbourne, the representative of the Stevenson estate, and obtained from him the right to have the book dramatized. The next step was to call in a playwright. Jules Eckert Goodman was selected. All last summer he worked with Mr. Hopkins and the 1st of December that little toy of a playhouse in New York, the Punch and Judy, saw a pictorial production of a melodrama of pirates and treasure that brought back memories of "The World," "The Silver King," and "The Lights of London." Mr. Hopkins and his associates having grasped the true spirit of melodramatic performance and transferred the fanciful tale of buccaneers to the stage in graphic and thrilling manner.

Like little Jim Hawkins of the Stevenson adventures Mr. Hopkins awakened next morning with his "wish come true," for press and public alike were unanimous in praise of the glamour and realism of the production, an appreciation which continued in its expression until the actor-producer decided to organize a "special" company and send a duplicate of the New York production on tour while still the little Punch and Judy is besieged by folk clamoring to obtain one of the very limited number of seats the playhouse contains.

Charles Hopkins is our very youngest actor-manager.

No, he isn't a brother of Arthur. Not even a twentieth-time-removed cousin. He is a member of an old Quaker family of Philadelphia; an honor graduate of Yale, and made his first professional appearance with John Drew in "Jack Straw." After several Broadway appearances he toured the country with the Ben Greet Players, during which period he met Violet Vivian, who is now his wife. It was that they might always play together that Mr. Hopkins built the Punch and Judy Theater, now in its second year of existence.

In his "Special" production of "Treasure Island," which Mr. Hopkins is sending to us this week at the Belasco Theater, are a number of players who justify the designation, at the head of the cast being George Fawcett who will visualize for us our old friend Long John Silver, and Ruth Vivian, sister-in-law to Mr. Hopkins, who will be seen as Jim Hawkins.

A Twentieth Century cart of Thespis comes to us in the ballroom of the Willard Hotel on Tuesday of this week in Stuart Walker's Portmanteau Theater, "The Playhouse That Comes to You."

Doubtless you have read about this portable theater as it has come in for a deal of talk in both newspapers and magazines since early last summer when Mr. Walker (who for six years was play reader and stage manager for David Belasco), conceived and carried out the idea of a complete theatrical stage, and paraphernalia, weighing some 3,000 pounds, that could be tied up in a box; shipped anywhere, and set up in a ballroom in a couple of hours all ready for the production of any play that can be put on the average stage of the ordinary theater.

Mr. Walker's company of players who travel with his Portmanteau Theater will present two bills of short comedies at the Willard Tuesday, furnishing a matinee and evening performance under the auspices of Friendship House, the keynote of the entertainments being novelty and simplicity.

For the second time in the history of the Poli organization of dramatic stock in this city the company will offer tomorrow evening the initial performance of a new play.

The piece is a comedy from the pen of a Californian, Mrs. Ronie H. Jaffa, whose "Playthings" was favorably received when recently presented at Oliver Morosco's Burbank Theater in Los Angeles. When in the West last summer Mr. Poli met Mrs. Ronie. When she talked to him of the comedy she had in mind he was enthusiastic over the idea it embodied and commissioned her to prepare the play, promising its first production at the hands of his Washington company—which is his best—to be afterward used over his circuit of theaters, and possibly produced in New York.

The name of the piece bears the not very illuminating title of "In Walked Jimmy."

He will "walk in" tomorrow evening in the person of A. H. Van Buren, who confides that "Jimmy" is a composite picture of "The Fortune Hunter," "Wallford," and the hero in "He Comes Up Smiling." To which the purveyor of Poli news adds: "Jimmy is a breezy, wholesome young man with a touch of mystery about him."

However all this may be, we'll stick our nose into Poli's tomorrow evening and take a peek at the promised "Jimmy," with a predisposition to favor the stock production of new plays, which is in no way a new idea, Oliver Morosco having employed it economically and successfully in California for a number of years.

THE CURRENT WEEK.

National—Margaret Anglin in "Beverly's Balance."

Margaret Anglin will be the attraction at the National Theater this week with the usual Wednesday and Saturday matinees, and a special matinee on Washington's Birthday (Tuesday). Miss Anglin will this time be seen as Beverly Dwindle in Paul Kester's comedy "Beverly's Balance," in which from all reliable accounts, she has again won merited distinction as a comedienne. The Kester play was first presented in New York a year ago where it enjoyed an extended run at the Lyceum Theater, and subsequently repeated its Metropolitan success in Chicago, Boston and other of the larger cities of the country. The play discusses our foolishly progressive ideas of divorce with candid humor and without the least touch of slang or nastiness. Although dealing with the divorce subject, the play is made for laughter purposes only. As usual Miss Anglin has selected admirable support. Her company includes Alfred Lunt, who portrays a young New York millionaire; Donald Cameron, who plays a struggling New York lawyer; Howard Lindsey, in the role of a Bernian janitor; Margery Cutting, who is transformed from a cynical, pleasure-loving creature to a real wife, and Mrs. Charles G. Craig as an old Virginia lady.

Belasco—"Treasure Island."

Robert Louis Stevenson's "Treasure Island," the dramatization of which is by Jules Eckert Goodman, will be presented at the Belasco Theater this week, beginning tomorrow night and including Tuesday, Wednesday and Saturday matinees, by Charles Hopkins, the young actor-manager, who is the owner and director of the unique Punch and Judy Theater, New York City. When "Treasure Island" had its first New York success as recently as December 1, its success was not instantaneous but quickly promised to be so lasting—in fact, the entire house is so constantly held out three weeks and more in advance that it was early foreseen that it would remain a year at least in that city. Mr. Hopkins was then prevailed upon to organize a touring company, with an exact replica of the original production, to tour the principal cities.

At the head of the company is George Fawcett, who reintroduces us our old friend Long John Silver, and Ruth Vivian, known for her work with the Ben Greet Players, who plays the role of Jim Hawkins, the little boy whose adventurous wish "came true."

The play follows the book closely as will be seen by the following program. Act 1, the Admiral Ben Bow Inn; act 2, scene 1, the Hispaniola at anchor off Treasure Island. Scene 2, Treasure Island at dawn the following day. Scene 3, the stockade. Scene 4, the Hispaniola adrift, night of the same day. Act 4, scene 1, the pirates' camp, scene 2, Spencely Mountain, scene 3, Ben Gun's Cave.

There are twenty-four speaking parts in the play, not a character in the book has been omitted, and each one is played by an actor well known for his successes.

Portmanteau Theater.

During last July critics all over the country noted the opening of the Portmanteau Theater, but all prophecy has fallen short of the actual accomplishment of its director, Stuart Walker. The Portmanteau plays are for the

most part fairy-tale fantasies with settings "partly then and partly now-days" that the costumes are designed for glamorous beauty and harmony rather than for historical accuracy; and that in every play presented there is an idea that grows up into an ideal.

Mr. Walker not only has a theater that he can take to any audience; he has an audience that not infrequently gets into his theater; and that is the secret of the delight with which his productions have been hailed.

The Portmanteau Theater will be in Washington for two performances on the 22d of February, in the New Willard ballroom, under the auspices of Friendship House Association.

Poli's—"In Walked Jimmy."

For the first time in two years, and for the second time since he established his Washington company, S. Z. Poli will offer a premier at Poli's this week. It is "In Walked Jimmy," described as a comedy of unique situations, by Mrs. Ronie H. Jaffa, a California novelist and playwright.

Mr. Poli is said to have commissioned Mrs. Jaffa to write "In Walked Jimmy" last summer while he was on a visit to the Pacific Coast. He was a guest at Mrs. Jaffa's ranch, and there outlined with her his plan for presenting a new play in his leading stock theater, and then to give it throughout his circuit.

It is announced that after "In Walked Jimmy" has been seen here, and in the other theaters under the Poli control, it will be given at a Broadway theater late in the spring or early in the summer.

"In Walked Jimmy" tells its story in a series of novel situations. The leading role will be essayed by A. H. Van Buren, who is particularly suited to the part of the "purveyor of psychic sunshine." Florence Rittenhouse will be the heroine.

Keith's—Lillian Russell.

Lillian Russell is touring Keith vaudeville for the first time and the circuit management has placed her at the head of the bill which is announced as the Keith tribute to the observance of the birthday of the Father of His Country the present week. On Tuesday there will be three performances. That day the first matinee will occur at 2, the second at 5 and the evening performance at the usual hour. On all other days of the week there will be two performances. Miss Russell continuing in the bill to and including the following Sunday night. Miss Russell is offering a repertoire of songs, Melville Ellis and Irene Bordon, supported by Mons. Rudolph, will be seen for the first time in the supplementary stellar position. Mr. Ellis has for years been a favorite in the Shubert Broadway productions and Miss Bordon is the French chanteuse especially imported for Elsie Janis' "Miss Information."

Henry Lewis will mix a new variety of "A Vaudeville Cocktail." Other features will be Grace Goodall and company in Mary K. Brooks' comedy, "Her Wedding Day"; Kenneth Casey, Kramer and Morton; Olympia Desvall, and her high school horses and dogs; "The International Girl" showing the national dress of the women of all nations; the organ recitals and the Pathe Pictorial.

Today the bill will present Weber and Fields, Josie Heath and company, Marshall Montgomery and company, Mr. and Mrs. Frederic Volker and associates; Gertrude Long and Spencer Ward; Bert Melrose; Burns and Lynn; the Graessers, and other regular and added attractions.

Gayety—Burlesque.

"Dinkie's Honeymoon," a two-act musical burlesque, comes to the Gayety this week in Rose Sydell's London Belles Company. Johnny Weber plays the role of "Dinkie's." Supporting him this year is a company made up of players entirely new to burlesque. These include Ida Emerson, comedienne and dancer; Gertrude Dudley, prima donna; Jerge and Hamilton, singers

and dancers; James Wilson, Harry Dudley and others. Hans Dinkle, the character made famous by Weber, is the central figure of the travesty.

An olio is sandwiched between the two acts, in which the "Henny and Papa" stunt by Weber and William Campbell is given which also serves to introduce twenty living models. The musical program includes all the latest "hits," besides a number of "catchy" songs, especially written for the London Belles.

For Sunday amusement seekers at the Gayety today the management has arranged special concerts at which the entire company of "The Sporting Widows" will appear, reproducing all of last week's features and many added ones.

Cosmos—Vaudeville.

Five of the six acts that enter into the Cosmos Theater bill this week have never appeared in Washington before. They are headed by Burham's Bell Ringers, a musical offering featuring vocal and instrumental selections. Another will be Nathalie Navarre, a woman xylophonist. The Paldroms "jumping lamps" and acrobats, Smith and James in their song comedy, and Frank McKee and company in George Munro's comedy playlet, "Bottle 25," while Forrest and Devole, the black-face pair, will complete the bill. The Selig Tribune news pictures will head the added film attractions and Richard Buhler will be pictured in the photoplay, "A Man's Making."

Returning to its usual custom, after its anniversary week celebration, the Cosmos Theater will offer a new bill the last half of the week, beginning with Thursday's matinee. Burham's Bell Ringers will continue as the headline feature. The new acts will include the Ishikawa Japs; Lee Tong Foo, a Chinese baritone; Pearl and Johnny Regay, of the "1915 Revue"; Lois Fairchild and company in a sketch of New York politics, and Irene Smith and Dolly Maguire in an offering of songs and dances. Maurice Costello, the Vitagraph star, will be featured in the five-reel Blue Ribbon play, "The Crown Prince's Double."

Keler Bela's "Schauspiel" overture; grand selection from Verdi's "La

Traviata." Pierson's "Gavotte Piquante," Lampe's idyll, "The Glad Girl," Reynard's reverie, "Legend of a Rose," Koppel's value lent, "Monsieur" and two new fox trots from Berlin's "Stop, Look and Listen," will be among the orchestral selections played at the Cosmos concerts today, when new specialties and other attractions will be presented.

Loew's Columbia—Paramount Pictures.

"Blacklist," which begins today at Loew's Columbia, is said to be one of the most daring indictments of labor conditions as they exist in certain mining States that has ever been written by an American. Blanche Sweet plays the leading role, supported by a lanky cast. The title name is suggested by the system under which certain big industrial companies exercise an unfair advantage over disenchanted employes by interchanging information between companies. When a miner's name is once placed on this list—which is called the black list—it means that he cannot secure employment with any mining company. The hardship of the miners is alleviated by Blanche Sweet, who, as the village school teacher, wins over the president of the corporation and secures equitable dealings for the miners.

Thursday, Friday and Saturday, Marguerite Clark will be seen in "Out of the Drifts," a drama of the Swiss Alps.

Strand—Feature Films.

Henry Woodruff heads the double feature program today, tomorrow and Tuesday at Moore's Strand Theater in D. W. Griffith's latest photographic creation, "The Beckoning Flame." The scenario carries one from the Great White Way of the Metropolis to the Far East.

Anna Little will head the secondary feature in a visualization of Rudyard Kipling's "When the Light Came." Marguerite Snow will headline Wednesday and Thursday's program in the latest Metro production, "A Corner in Cotton." The auxiliary attraction will bring forward Fred MacMack Sennett's "Love Will Conquer."

On Friday and Saturday Valli Valli in "Her Debt of Honor" will hold the screen. The secondary attraction will introduce Carol Holloway in "Too Much Married." Special musical accompaniments will be rendered by the Strand Symphony Orchestra.

Garden—Feature Films.

Moore's Garden Theater today, tomorrow and Tuesday heading the double feature program will be a visualization of Cyrus Townsend Bradsy's romance, "The Island of Surprise," enacted by William Courtenay, Eleanor Woodruff and Zena Keefe. The added attractions on these days, the Keystones farce, "A Modern Enoch Ar-

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